THE CEA CRITIC

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Engl.

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The College Teacher On Commercial ETV

The recent TV scandals will no doubt cause some commercial TV stations to schedule more educational programs, not necessarily because they believe in education, but because they desire to improve the image of TV in the public eye. Teachers, especially college English teachers, should be prepared to make effective use of the opportunities that thus may come to them.

Educational TV on commercial stations is more demanding and more challenging than on an educational station, I believe. The audience is larger and more heterogeneous, the production standards are more stereotyped and precise, and more is expected of the teacher in the way of variety and sheer acting ability. At least this is my experience on commercial station WHYN-TV in Springfield during the period of 80 half-hour week-day programs from which I have just emerged (more dead than alive).

Obviously, TV serves little purpose if the teacher merely stands before the camera and lectures. Close-up and full-length shots of the teacher must be broken up frequently by pictures of the things he is talking about. On my programs I used literally hundreds of books, pictures, diagrams, typed sentences, and outlines, sometimes several dozen within one half hour. While I had a carefully prepared outline of each program on the lectern where I could refer to it if necessary, I learned to memorize each session so carefully that I never used my outline. That all-important eye-contact with the camera must not be lost even for an instant.

Since the camera crew and director must cooperate with the teacher, every movement must be planned in advance and recorded in the director's script. This makes spontaneity impossible, but has the merit of forcing a careful thinking through of each session in advance.

A typical session might open with the instructor sitting informally on the desk. After introducing the general topic — say, a discussion of Chekhov's stories — he picks up a book from the desk, opens it, and holds it to the camera. Camera two moves in for close-up shots of the pictures of Chekhov in the book.

The instructor then rises slowly (all TV movements must be slow-paced and deliberate) and goes to the blackboard to write significant dates in Chekhov's life. Camera two gets a close-up shot of these. There must be no dead spaces in the sound, so the instructor continues to lecture all the time. He then crosses to the lectern, mounts Chekhov's name on the felt board

(Please turn to page 4)

TELEVISED INSTRUCTION AT MIAMI UNIVERSITY

The Miami University **Experimental Study in Instructional Procedures** (ESIP) was developed in recognition of the fact that whether we like it or not, the nation's colleges and universities will probably be forced into an increasing use of large-group teaching procedures in the near future. Although institutions of higher education are confronted by a quantitative problem, they have an obvious commitment to quality. An increased student-teacher ratio may be a partial solution to burgeoning enrollments, but it would be unacceptable as a solution if it necessitated education of lower quality than heretofore offered. Thus, the Study was designed with two objectives in mind: 1) to determine the relative effectiveness of large and small group instruction; 2) to find ways of improving large-group practices in college teaching. Although the ensuing discussion summarizes only those findings relative to televised instruction,

Do you remember? This cut first appeared in the 1939 **Newsletter of the College English Association.**

the entire Study was concerned with several kinds of large-group instructional procedures including the lecture and case-study approach.

This research project, now completed, was partially supported by two grants totaling $285,600 from the Fund for the Advancement of Education. These grants were for the period from November 1, 1955, through June 30, 1959. All investigations were conducted on the Miami University campus. Since this is a rather typical state supported institution of medium size, there is no reason to believe that the findings herein summarized need necessarily be limited to our own local situation.

Television Procedures and Facilities

Four courses a year were offered by television during the period of the Study. The specific TV courses in which research was conducted during the three-and-a-half year tenure of ESIP included: Foundations of Human Behavior, Principles of Human Physiology, Introductory Sociology, Human Biology, Air Science, Principles of Economics, Principles of Animal Biology, and American Government.

Televised instruction originated from a studio and was transmitted on closed-circuit to several receiving rooms, each seating 35 to 40 students. This arrangement made it possible for every student to be close enough to the TV receiver to, in effect, have a "front-row-center seat" for seeing mock-ups, charts and other visual aids. The decision to originate TV presentations from a studio rather than from a classroom was predicated upon production considerations. Televised teaching requires new techniques, new materials, and the space, equipment and lighting conditions of the TV studio if a quality picture is to be produced and the teaching itself adapted to the strength and weaknesses of TV as a communications medium. Experience has since demonstrated that while instructors are loathe to go on TV at first without a class physically present, they soon accommodated themselves to "teaching to the camera" and actually prefer studio teaching after a short time.

Course instruction does not necessitate the split timing of the commercial program nor does it require the finely coordinated actions of teacher and camera which can come about only through rehearsal and adherance to a detailed script. A considerable amount of freedom is desirable in order to maintain an atmosphere of informality of instruction. Nevertheless, the presentations must be "professional" and show evidence of careful planning and execution. Thus the procedure evolved represented a compromise between adherance to a prepared script and the informality generally characteristic of conventional teaching. The instructor outlined his presentation, discussed it with the TV director, and they jointly mapped out a sequence of action for each class. All demonstrations, models, etc., had to be pretested on camera prior to the actual televised presentation.

The attempt was not made to hold all of the TV courses to a uniform precedure. The course **Foundations of Human Be-**

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THE CEA CRITIC

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MOVING DAY

With some relief, I can now report that the long transition, begun at the December 1958 Directors meeting in New York, approaches its end. With John Hicks' acceptance of a position at the new University of South Florida in Tampa, CEA finds its future home. Beginning July 1, John will take charge of the Sophomore Humanities program. The University welcomes the CEA and will provide the facilities necessary for our busy office, whose business has lately been carried on by several hands in several widely separated places.

The actual move from the South College offices at Amherst took place in an atmosphere of midwinter storms. The Pennsylvania turnpike had been opened after being closed down for many hours, and so had the New York Thruway, which was shortly to be snowed in again. Don Sears had planned to drive up from New Jersey, and Max Goldberg from his sabbatical hideout in Connecticut; it was John Hicks' intention to drive the 900 miles from De Land, Florida, and load his car with the most immediate essentials. John Ball and I were next to snowed in with the ICA Seminar on Communication at Cacapon Lodge, Virginia, 100 miles from Washington, but when John Hicks cancelled the driving and decided to fly north instead, John Ball and I arranged to drive to Washington and talk to him there between planes before we returned to Michigan. In the end, we took him into the car and set out for Amherst in the face of the weather reports. That was Saturday, February 27, a dull and threatening day for the most part.

When we arrived shortly before midnight (after delay piled on delay), we found that Don Sears and Max had got started on the work; we all sat around in a room at the Mt. Pleasant Inn (Tom Copeland's room, by the way), talking CEA futures into the small hours. We met again in the morning at the CEA office in South Hall, and set about disentangling the physical property of the CEA and the Humanities Center, which is to keep its base at the University of Massachusetts. Mrs. Marilyn Ercoline, whose resignation as Administrative Secretary to both organizations had precipitated the removal, came in, and her graceful, competent presence stood, in a way, for all the pleasant associations which were coming to an end.

External history will record that Don Sears carried the most vital equipment and records to Upsala for the time being, with others to be moved at convenience. The new and old national staff moving around the offices, poking into files, sorting and disposing of dead items, often just picking something up and setting it back down on a dusty desk, is matter for the creative writing wing of CEA. It has struck me, throughout this period of change, that in this association, in which there are no serious schisms and in which, in effect, the baton is being handed from one experienced veteran hand to another, the emotional tensions of the changeover have been very great. What must they be where the Outs are snatching property and power from the Ins? Friends all, we worked and joked, the jokes turning now and then to barbs, edge coming and going in voices — even in a general mood of business and good will. Somewhat like marrying off a beloved though somewhat delinquent daughter: you're glad to see her go, but you'll miss her; you're glad to accept her, but you wonder. So CEA prepared to leave the University of Massachusetts for the South and sunshine.

As John Ball and I started westward for what turned out to be a fifteen hour drive through snow, sleet, freezing rain and fog to Michigan, we talked about the days that were ending. We spoke of President Jean Paul Mather, whose concern had fostered CEA growth in standing and influence through the past decade; of Al Madeira and Lee Holt, Max's faithful right hand men; of the many meetings and conferences, seminars and Institutes that we had attended, enjoying the hospitality of the University; of our good friend Shannon McCune, Provost of the University, who once, leaning on the icebox in an Ohio kitchen, had talked to us with sympathy and understanding of CEA needs, assuring us on the one hand of the University's warm willingness to keep CEA if CEA wished to stay, but warning us that dangers lay in too long and too complete association of CEA with any one institution, no matter how happy the relation might be.

For two more days, back in the now disordered and dusty and cluttered office in Amherst, John Hicks, Don Sears, Max Goldberg, and Marilyn gathered up the threads and shards, papers and publications of CEA, disentangled them gently from the Humanities Center, and marked them for transfer ultimately to Tampa--to new hands, new faces, and a new era.

Donald Lloyd

NOTICES OF NOTE

The editor wishes to thank the many correspondents who wrote concerning the mailing procedure instituted with the February issue of **The CEA Critic.** To our surprise, not one note was received in mourning of the passing of the envelopes.

A handy reference tool for the producing scholar is a Wayne State University Press publication by Milton Bruce Byrd and Arnold L. Goldsmith. Their **Publication Guide for Literary and Linguistic Scholars** lists over 180 periodicals together with statements about length, type and tone of articles, preparation of manuscript, and remuneration, if any. The valuable introduction is by William Riley Parker. In paper, the volume sells for $1.95.

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What's The Use of GOOD READING?

(Editor's note: **Good Reading** was published in February in inexpensive paperbound and durable cloth editions by different publishers. Sponsored by the College English Association, this handy guide is edited by a CEA member and contains numerous chapters prepared by CEA-ers. **Good Reading** carries the following endorsement by John Hicks: "GOOD READING is a liberating force in the world: guiding students and readers with careful discrimination into a liberal self-education through good books. Nor have the compilers forgotten to commend the pleasures of reading. With every new edition GOOD READING more effectively fulfils its humane mission." DAS)

First, get yourself a copy of the new, thoroughly revised **Good Reading** and see for yourself. The 288 pages of the 1960 edition present "concise descriptions of some 2,000 significant and entertaining books from all periods and fields," plus helpful essays and articles, plus an author, title, and subject index. All this can be had for 75c in the Mentor edition or for $4 in a handsomely printed cloth-bound edition by R. R. Bowker Co., Inc.

Since 1932 the eighteen successive editions of **Good Reading** have been bought by almost a million readers and used by countless others—high school students, college undergraduates, independent readers, teachers—and it has attained wide recognition as a standard text.

It is a handy bibliographical reference to keep on your desk, useful when you need to check a title or a date or an edition, or when advising an eager student about his summer reading program. **Good Reading** is particularly helpful when planning courses, since it brings conveniently together accurate data on available editions.

Another valuable use is the one for which **Good Reading** was originally designed—to serve as a guide to supplementary reading in survey courses in literature and the social sciences, particularly in those popular comprehensive surveys variously labeled Humanities, General Studies, Western Civilization, Contemporary Civilization, etc. Many instructors of such courses find that the selective lists in **Good Reading**, arranged by historical periods as well as by subject disciplines, solve their problems of suggesting outside reading, since each list includes standard texts of the period or subject as well as the most valuable, readable modern books about the period or area. **Good Reading** is thus frequently a required reference text in such courses.

Perhaps the most important use of **Good Reading**, however, lies outside of formal courses—as a continuing guide to the self-education of a curious, questing mind through a persistent program of selected reading. After all, even the best college education is only an introduction to knowledge. The wisest are those who get most of their wisdom by their own effort, chiefly through reading. Without proper guidance much of such eager effort can be wasted, but with **Good Reading** as a **vade mecum** the earnest young student can make sure of feeding his mind with the best material in print—both while he attends college and after.

To make students aware of this primary use of **Good Reading** various devices are possible. At some institutions the introductory tour of the library—sometimes a feature of Freshman Week, sometimes part of the Freshman English routine—concludes with a presentation to each student of a free copy of **Good Reading**. At others, it serves as a formal basis for a program of summer reading. Many teachers informally recommend **Good Reading** when advising students about their self-directed summer or post-graduate reading. One stunt I found successful in Freshman Composition was to ask students to check their reading background against one or more sections of the **Good Reading** lists, and then to write themes analyzing their own inadequacies and proposing a reading program to fill in the gaps.

Good Reading is variously useful to libraries also. Some keep a copy at the circulation desk, some next to the card catalogue where it can be consulted by readers looking for the most useful books on a given topic, some in the general or special reference rooms, some in browsing rooms. Many colleges have copies in two or more places. And the book has frequently been used as a guide to book purchases for small public and school libraries.

Thus **Good Reading** has many uses, as various and fruitful as good reading itself.

Atwood H. Townsend
New York University

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COMMERCIAL ETV

(Continued from page 1)

behind him, and as he goes from one story to another puts the name of each story on the felt board.

Occasionally, I prepared an elaborate outline of a story, play, or novel. This I printed in large caps with a magic marker on a long strip of paper, four inches wide by many yards long (typewriter paper cut lengthwise and gummed together with rubber cement). The strip was wound on an empty fruitjuice can spiked to a board with a nail, passed a framed opening, and was taken up on another can similarly spiked. As I turned the take-up can, the printed outline passed sentence by sentence across the TV screen.

That glutton TV uses up good ideas at a monstrous rate. Since there is no possibility of discussion in the TV classroom, the teacher must generate everything himself. It is amazing how much material can be poured, for instance, into three half-hour sessions on **Tom Jones**. There was some discussion, of course: I asked for questions and remained daily in the studio for a half hour after each program. The phone calls I received gave me many ideas for subsequent programs. I was also available Saturday mornings for interviews.

Some notoriety attends teaching an audience of thousands rather than tens. People around the city now frequently address me by name. I received hundreds of letters during the weeks I was on the air, many Christmas cards, and only one letter complaining about my program. The books I took up were in demand in local libraries and bookshops, and the college bookstore sold a goodly supply. About 40 copies of the basic text "Introduction to Literature," with which I began my course, were sold by the college bookstore within three days of the program's start.

Commercial TV stations are tremendously audience conscious and are likely to push somewhat too hard for evidence of an audience. But the teacher must humble himself and learn from the experts in the trade, for he too wants to feel that his work is reaching someone. He must be simple and direct, and must be able to visualize and speak to the intelligent but unacademic layman. The audience for educational TV on a commercial station during morning hours seems to consist largely of retired folk, housewives, invalids, and people on vacation. But for the TV instructor there are no vacations: if you agree to do a program every weekday, this means every weekday, including Christmas.

I don't know how much learning in the academic sense takes place on TV. I opened my program with several sessions on the nature of language and introduced certain linguistic concepts. Repeatedly, I explained the phoneme. But I have not yet met anyone who watched my program who can tell me what a phoneme is.

If one of the aims of the English teacher is to interest people in good books and ideas, he can use TV to advantage. Many, many people from Amherst north of Springfield to Hartford in the south have written to tell me of their delight in reading **War and Peace, Madame Bovary, The Red and the Black**, etc., which my discussions of these novels led them to take up. Many people also probably got a more specific idea than they ever had before of what college work is like. TV can be a potent factor in spreading general understanding of the academic life.

Variety within uniformity is essential for effective TV education. On my program I interviewed a leading expert from the Merriam-Webster company about dictionaries; I interviewed the Director of the Springfield Public Library, a play producer, a poet, and a dean. One day my college class in Shakespeare reported to the studio and we aired a half-hour discussion of **I Henry IV**. Twice our senior seminar appeared. I would vote against putting a class on TV day after day because it is something of a stunt, but occasionally it should be done.

What should the compensation be? It's really a full-time job, what with all the visuals to prepare, ideas to think through, reviewing to do. My college released me from two classes (which were absorbed by my colleagues at no cost to the administration). But the amount of work that goes into a venture like this is really the equivalent of four or five college classes; on the other hand the returns in personal satisfaction are great too.

In conclusion, let me say that if an opportunity to teach on TV comes your way, don't turn it down, but go ahead as resourcefully and as imaginatively as you can to make use of this exciting new adjunct to the classroom.

Lee E. Holt
American International College

Letters to the Editor

Sir:

I read with interest Mr. Harry Modean Campbell's comments in the January **CEA Critic** on the two metaphors in **A. E. Housman's** "The Immortal Part." In reply I should like to suggest the main trope is unified, not divided as Mr. Campbell supposes, taking the "eternal seed" to be an embryo.

The "eternal seed" is Housman's metaphorical phrase for the bones, the immortal part of man. Compare lines 11-12 of "God's Acre" (**Additional Poems 11**):

This hopeless garden that they sow
With the seeds that never grow.

It is because the bones have no life that they will last forever.

The poem contains Lucretian overtones that help explain some of its paradoxes. (It should be compared with number 32 of **A Shropshire Lad.**) When the body is laid in earth, one of its three elements, the smoke of thought (the chief attribute of the soul), has already blown away. The flesh will decay next, and lastly the bones will resolve into the matter of the earth but will retain, perhaps in their original chemical substance, their former identity. At any rate, they will last as long as earth.

The Lucretian view Housman takes is thoroughly consistent with his general thought on man and fate. He finds the old conflicts in his own mind and body. There is only one sure outcome, but as long as flesh and soul can make the "sullen slaves" obey they will still be masters over their eventual survivor.

I am sure that your readers will be grateful to Mr. Campbell for bringing this poem of A.E.H. to their attention again.

Tom Burns Haber
Ohio State University

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REPORT FOR 1959-60: PART II

(Note: Part one of the former Executive Secretary's Report appeared in March.)

C. Inter-Organizational Context

1. The Teacher-Scholar Crux

In 1950, two other organizations of comprehensive scope sought, with CEA, to render professional services to college English teacher-scholars and to the academic world: (1) The Modern Language Association (MLA): (2) The College Division of the National Council of Teachers of English (NCTE). In 1959, there are, in addition, the following (we purposely omit the scholarly and pedagogic organizations of fairly limited appeal and scope: (1) the American Studies Association (ASA); (2) the College Conference on Composition and Communication (CCCC).

Both of these organizations, further, have paralleled the CEA in seeking to develop regional groups. Both of them have exercised an appeal to college English people who, in the formative years of the CEA, found in this association a most congenial national rallying point and public platform—(a) instructors in freshman English, so large a segment of our profession, numerically, as to warrant my listing the CCCC as one of the organizations of inclusive scope within our profession; (b) the instructors in American literature (particularly the instructors interested in the interdisciplinary approach to American studies.)

The CEA encouraged the mavericks, the dissidents, those who, for one reason or another, were impatient or ill-at-ease with the traditional English curriculum and the traditional patterns of departmental, disciplinary and professional hierachy. Hence its appeal to the two groups just mentioned, both of which have had reason to question the established order and to advocate change. Both of these groups, moreover, have been concerned, as has been the CEA, with far-reaching modifications both in undergraduate curricula in English and American language and literature courses; and in the graduate curricula for students wishing to profess these studies as teacher-scholars.

Thus, in 1959-60, we are seeking to serve professional areas, responsibility for which we share with at least two major organizations additional to those in 1950.

Further, in these latter organizations (MLA, NCTE), there have been changes which have tended to bring them more directly into the range of our CEA areas of responsibility. The MLA has reverted, officially through re-amended By-Laws, to a concern which it had officially abandoned in the late '20's[1]—a concern for strengthening the effectiveness of its members, not only as research scholars and critics, **but as teachers in the classroom.**

Again, the NCTE, although historically linked with the professional schools of education, has participated in the move which seems to be rapidly gaining ground in the colleges of education—namely, to reestablish strong connections with subject matters conventionally associated with the humanistic and other liberal studies. Consequently, in attempting to link itself more closely with the humanities substantively viewed and with the other liberal studies, the NCTE, like the MLA, has moved further into areas of responsibility which in 1950 were "high visibility" provinces of CEA.

The MLA, too, in recent years, has been expressing its concern with English studies as a **humanity.** In a Phi Beta Kappa address at the University of Massachusetts in the spring of 1957, G. Winchester Stone, as the MLA Executive Secretary, was very explicit in declaring this to be a ruling concept of the MLA, as he interpreted and sought to implement MLA philosophy and policy.

At least one other professional society has recently been giving a great deal of stress to the humanities—including English and allied studies—as things to be taught as well as to be studied and researched, and to this I now wish to refer.

Up to 1950 the comprehensive association of the learned societies in the humanities—The American Council of Learned Societies—seemed to be concerned, chiefly, with what John Burchard, at the Knowles Laboratory of the General Electric Company, in a CEA Institute debate with Howard Mumford Jones, called the "studious humanities." Its stress seemed to be heavily on the humanities as fields of scholarship and research. It seemed to have little direct interest in humanities teachers as such; or, if present, this interest was just being translated into programs of action (cf. the ACLS Faculty Study Fellowships). Between 1950 and 1959—the ACLS showed a growing concern about strengthening the teaching of the humanities. Under the executive leadership of Frederick Burckhardt, with augmented resources, it moved vigorously into the business of the improvement of the teaching of the humanities.[2] In so doing, it tended to relieve the CEA of some of the heavy burden it carried, in 1950, for advancement of the cause of teaching the humanities.

I am stressing this then and now contrast in inter-organizational context—so we may the better appreciate the present strength and potentiality of CEA. The im-

(Please turn to page 6)

1. Yet see William Riley Parker (**The CEA Critic** for February 1952, p.2) in "Who Wouldn't **Have** Thought?"—" . . . Let us assure Professor Foster and others that no revolution is in progress, that no blood need be spilled, and the MLA, long aware of the relations of scholarship to teaching, does intend to spell out the implications of such truths as it can grasp in this confused world, where a primary interest in one thing is so often construed as lack of interest in anything else."

2. See the work of the ACLS Committee on the Relation of Learned Societies to American Education (CORLSAE). This busied itself with the problem of the humanities in the high schools and of articulation between secondary schools and colleges.

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Publication: March

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Publication: May

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REPORT FOR 1950-59

(Continued from page 5)

portant fact is that, in spite of the greatly increased areas of responsibility shared by CEA and other organizations in the humanities, the CEA, both nationally and regionally, has not only persisted, but has actually gained substantially along its several fronts.

In part, of course, CEA's own central concerns have been all the more vigorously advanced because of the increased support these concerns have won from organizations which, in 1950, either did not exist or tended to give limited attention to them. In part, the very increase in activity for these causes has stimulated the CEA to assert its strength all the more vigorously, and has forced the CEA to demonstrate its stamina and capacity for growth.

A good example of how CEA has profited by the increased concern of sister organizations with the areas of its own central concern is to be found in the program of Faculty Study Fellowships set up in the early '50's by the ACLS.[3] At least two of our most valuable CEA leaders of the '50's have held such fellowships—Past President G. Bruce Dearing and Vice President Donald Lloyd. And, in each instance, the opportunities for professional growth provided by the fellowships have contributed to the leadership effectiveness in the CEA of the recipients of the fellowship.

The Boston Statler Annual CEA Meeting of 1952

So far as CEA is concerned, this general shift of center of gravity or center of tendency, on the part of the scholars of English and allied studies, from almost exclusive preoccupation with improvement of scholarship and research to an acknowledged public concern with improvement of teaching effectiveness, was dramatized at its annual meeting of 1952, in the Boston Statler.

For the annual meeting, the practice, in CEA, has been to set a topic that will focus the thinking of the profession upon an area of crucial tension, and that will provide **The CEA Critic** and the programs of the regional CEA affiliates with stimulating, hopefully provocative, material for the coming year.

Thus, to limit myself to the period under consideration: at the 1950 annual CEA program session, Professor Albert Guerard had posed the question of the English teacher and the teaching of world masterpieces. (His address later was published as a CEA Chapbook, entitled **The Quick and the Dead.**) And, at the 1951 annual CEA sessions, in Detroit, Professor Albert Marckwardt had moderated a panel discussion on the New Linguistics and the teaching of English. **CEA Critic** articles by Professor Donald Lloyd and others had built up interest and anticipatory excitement concerning this session, and the session itself more than met the expectations.[4]

For the 1952 annual meeting, the CEA posed the question (phrased, I believe, by Norman Pearson): "Who Teaches the Teachers," (The teachers being the future teachers of English in the colleges and universities.)

Several circumstances highlighted the dramatic and historic significance of the occasion.

(1) Those setting up the program got enthusiastic response from professional leaders invited to participate —leaders from the pedagogic left and the pedagogic right—those thought of chiefly as scholars or as writers and those particularly identified with teaching. Robert Frost accepted an invitation. John Holmes was moved to write a poem for the occasion, entitled "Faculty Committee on Teaching," and to present it at the meeting. (This, too, was Norman Pearson's idea.)

(2) Among themselves, the panelists demonstrated a decided consensus in spite of their differences on details—namely, that the profession must give much more sustained and systematic attention to the problem of **who teaches the future teachers of college English.**

(3) There was an overflow attendance at this meeting—and the general atmosphere was one of eagerness—of excitement about the discussion and its outcome.

(4) Officers of the major organizations concerned with the study and the teaching of English and allied studies, and of the humanities, generally, accepted personal invitations to attend, and during the discussion period, offered their comments. These likewise reinforced the general impression that this meeting not only had closed in on a central issue for the profession, but had actually "catalyzed" a decisive reaction.

For CEA and the profession, the annual CEA meeting of 1952 marked a critical turning of the tide. It marked, also, the fulfillment, on the level of accepted principle, of one of CEA's chief historic missions—to get professional humanistic scholars of English and allied studies to assume once again, as they had in the past, central responsibility for the preparation as teachers, of the young men and women whom they were helping to initiate into the profession.

Now, this event had at least twofold positive significance for the strategy and the tactics of programmatic development for CEA in the years since 1952. (1) It gave a fresh mandate for CEA's trying to push down to the most specific levels of the English curriculum—undergraduate and graduate, the implications—for attitude, policy, and program—of this decisive turning of the tide, and of trying to get more of those responsible for such curricula to accept this historic decision and its implication, as well as trying to get more of the young people going into the profession to be psychologically prepared for the implications of this change. (2) It gave to CEA a charge to get this freshly affirmed image of the literary humanist as teacher to as many sectors of the general public as possible.

But the 1952 Boston Statler CEA annual meeting program had some negative, as well as positive, implications for the strategy and tactics of CEA programmatic enterprise. Some of the CEA leaders regarded these negative implications as critically decisive. As he left the Statler meeting a former national CEA president was heard to say: "This is terrific but the rug has been pulled out from under us!"

While this was an extreme reaction, the fact is that this event drastically reduced the potential of one of CEA's most readily available dynamos of programmatic energy—the drive for the acceptance, by the leaders of the profession—especially the leaders in positions of official importance in the philogical and humanistic societies concerned with English and allied studies, of the principle that **dominant** emphasis be given to the **teacher,** in the combination designated "scholar-teacher of English."

This history-making event—the annual

3. Throughout the '50's the American Council of Learned Societies has generously supported CEA thinking and endeavor—notably through the frequent advice and encouragement of Mortimer Graves, Fletcher Wellemeyer and D. H. Daugherty. When he was Executive Director of ACLS, Charles Odegaard similarly gave CEA encouragement.

4. From 1951 to the present, a concern about the implications of the new linguistics for the teaching of language and literature has been an insistent motif in CEA thinking and discussion—nationally and regionally. The CEA has never taken an official stand on this question. Yet it has been convinced that intelligent, informed members of our profession must sooner or later come to their own decisions as to what to do about the new linguistics in relation to their own teaching. This is illustrative of how, without committing itself officially to a given doctrine or movement, the CEA exercises responsible concern about it.

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national meeting program of 1952—did not reduce the importance of the "ongoing" CEA concerns. What it did do was to cause us to search for fresh sources of programmatic energy, to discover fresh dynamos to which to hook up our subsequent national and regional CEA programmatic drives.

The history of our CEA efforts—national and regional—since that time, then, may be summed up as consisting in:

(a) Providing stimulus to and occasion for discussions of ways of specific and most detailed application of the implications of the turning of the tide marked by the annual meeting of December 1952.

(b) Questing for alternative sources of sanctioning, motive and implementive power to augment the traditional CEA motive power of pressure for reform of the Ph.D. curriculum, etc., so as to bring it closer to the overriding professional reality to be faced by our Ph.D.'s—that they would be called upon to do much more **teaching** than research—and underclass teaching at that—and for more years than most of them care to accept as probability.

There were several specific outcomes of the 1952 annual sessions beyond those already mentioned or those too localized and particularized to be noted in this necessarily sketchy account:

(1) Bob Fitzhugh's formulation of a credo for CEA members, "This I Believe" (**The CEA Critic**, 1953).

(2) Ed Foster's studies stressing our need of finding out about what has gone on and what is going on in the minds of the students we are supposed to be teaching.

(3) The formation of the Committee on Ph.D. Curriculum revision—headed by Alvan S. Ryan.

(4) The Carl **Lefevre Report** on "Ongoing Concerns of CEA."

(5) The Bruce Dearing formulation for the "Committee of the Whole."

(6) The Committee on General Composition Standards headed by Donald Sears.

(7) Also—again partly in the effort to tap fresh yet relevant energy for CEA programmatic momentum—the CEA institutes on Industry and Liberal Education.

These Institutes helped to realize a long-standing objective of the CEA—to bring the college English teacher closer to the social and cultural realities of our day and to enable the layman better to understand what the English teacher, especially as humanist, was trying to do. They also gave the CEA an alternative dynamo to which to hook up for programmatic energy during a transitional period when it was realligning its forces, its thinking, in the light of the historic moment of December of 1952. Here was a field that the other organizations were not yet preoccupied with. Here was a field where so much was in the air that needed crystalizing. Into this effort, then, in the years 1952 through 1957—major CEA national executive and programmatic effort was directed.

Meanwhile, however, the ongoing concerns of the CEA, as critically influenced by the Boston Statler national meeting of 1952, continued their own persisting development.

(1) The Fitzhugh Credo was distributed, in reprint form, together with **The CEA Critic** coverage of the '52 sessions, widely throughout the profession and among college and university administrative officers.

(2) The Ryan report on "Doctoral Studies in English and Preparation for Teaching," issued in June of 1957, has been given national circulation within the profession, both as a separate and as a published entity in **The CEA Critic**. It

(Please turn to page 11)

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TV Show Proves Books Aren't Boring

WHAS-TV's weekly "Casing the Classics" began its second season last October with **Dr. Zhivago.** The next week Louisville **Times** Managing Editor Norman Issaacs, just back from a State Department mission to Yugoslavia, joined a Marine Corps Major and a Republican politician to debate the controversial novel, **The Ugly American.** Both discussions centered around the Cold War theme of "America versus Communism."

It all sounds pretty serious, but if you ever watched "Casing the Classics," you would know that the most serious books frequently produce the most guffaws, humorous side-play, and unexpected excitement, like the time we were hasseling over Greek women as portrayed in Homer's Odyssey: "Women are **not** basically immoral," shouted the Wayne Feed salesman. "Stop being an idealist," sneered the cynical newspaperman. This show almost reached the fisticuffs stage.

Among the innovations or special features in the 1959-60 version of "Casing the Classics" are five special high school programs (on Hemingway's **Old Man and the Sea,** Cooper's **Last of the Mohicans,** Dumas' **Three Musketeers,** Twain's **Huckleberry Finn,** and Tennyson's **Poems**). Three Louisville high schools (Male, Atherton, and Barret) have participated. Modeled on last year's experimental **Pinocchio** program, there have been three new children's shows: **The Christmas That Almost Wasn't** (by Ogden Nash), **Hansel and Gretel,** and **Black Beauty.** This last celebrated the approach of the Kentucky Derby season.

For adults, there was a poetry-jazz ensemble from Indiana University (you haven't heard anything 'til you've heard this); discussions of recent controversial books like **By Love Possessed;** a number of hows on great dramas, ranging from Arthur Miller's **All My Sons** to the Greek **Oedipus Rex;** and arguments on such issues as the Beatniks, American education, and men on Mars. In fact, the 1959-60 "Casing the Classics" schedule contains everything from Plato to James Thurber.

"Casing the Classics" began as a wobbly TV experiment on October 18, 1958. Most people supposedly "in the know" predicted it would fall rapidly on its nose. It almost did. The first program was a fiasco—not because of the participants, who were excellent, but because of the gross inexperience of producer and crew. My own previous TV experience had been limited to an appearance on Phyllis Knight's "Small Talk" ("Be funny," she said, after finishing her rug commercial.) Moreover, the crew was initially baffled (as was the audience) by the whole endeavor. The result was that the cameras never seemed to catch up with the person who was speaking. It was reminiscent of the way a TV cameraman sometimes loses the ball in a professional football game.

Professional football, by the way, together with Shirley Temple, frequently "pre-empted" "Casing the Classics" in its early struggling days. "Pre-empted" is a dignified piece of TV jargon much favored by Production Supervisor Dick Sweeney. Beneath its austere connotations it carries a very vulgar basic meaning, to wit: "to be bounced, booted, thrown out—in short, to be given the heave-ho." That is to say, whenever Shirley or Pro Ball came along, "Casing the Classics" was dumped into TV Limbo, or switched to another time.

Despite such difficulties, which are common in the frantic TV world, "Casing the Classics" survived. TV critic Bill Ladd, who had a notably jaundiced view of the inaugural program, was a good enough sport to praise the second show (On Melville's **Billy Budd,** with Dann C. Byck as chief guest). Gradually "Casing the Classics" began to get a trickle of fan mail, and to receive recognition in such nationally distributed magazines as **Publishers Weekly.** Today in fact, one year after its inception, New York publishers vie energetically with each other to have their paperbacks featured on the series.

Whatever success the series has enjoyed has been due largely to teamwork. The current director, Marshall Amos, tries to read each book in advance of the shows. (His two predecessors, Ed Turner & Bob Pilkington, are now being rehabilitated at a rest home.) Amos has demonstrated uncanny skill in using constantly switching and ingeniously conceived camera angles to give the discussions an exciting sense of movement. The crew too have taken a personal interest in the weekly classics. In the lull between the warm-up and the actual video-taping, they will frequently swing those huge cameras up to the edge of the set, sit down on the camera stands, and jaw energetically over the merits of a book with the big-name guest for the night. One of the best shows of last season, featuring Judge Paul Keith on Dostoevsky's **Crime and punishment,** was produced at the crew's suggestion.

Many people have asked me what my most embarrassing TV moments have been. One of the most embarrassing occurred during a vigorous disagreement over the issue, posed by **Gulliver's Travels,** as to whether man had become more or less barbaric since medieval times. In my fascination at the heat of the argument I absent-mindly placed my cigar (usually it's a pipe, but this time it was a cigar) on top of some cellophane wrappings in an ashtray. All argument ceased in dismay as blazing fire burst up awesomely from the coffee table. This bit was so natural we decided not to edit it out of the tape.

The time the whole front of a camera fell out and crashed to the floor was also a little disturbing. Still another time, my "lipstick" mike somehow broke away from its neck harness, and I had to pull it up from the floor as if it were an eel caught by a hand line.

Actually, few programs turn out the way they are planned. For example, we invited **Courier-Journal** Religion Editor Ora Spaid and **True Confessions** writer Polly Davies to debate the issue of obscenity in Jame T. Farrell's **Studs Lonigan.** (Unfortunately, the unexpurgated edition of **Lady Chatterley's Lover** had not then been published.) We naturally expected Mr. Spaid to be at least a semi-prude, and Mrs. Davies we were sure would be gigglingly sexy. It turned out the reverse. Mr. Spaid, bless him, was a provocative combination of Falstaff and Lord Byron, while Mrs.

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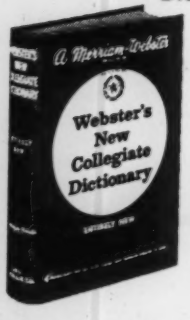

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Davies turned out to be a prim reincarnation of Louisa May Alcott. On another show, featuring the poetry of Robert Frost, ex-professional wrestler Beno Goodman unexpectedly denounced the whole concept of symbolism in poetry, and delivered a tirade against English professors for inventing such a fraud. (He later got a fan letter which read in part: "You bum, you was good. I hope they put you on a show on John Milton. I hate Milton even more than I hate Frost.")

With a few notable exceptions, "Casing the Classics" has deliberately steered shy of professors and writers. Why? Because the show is not intended to be "educational TV" in the usual sense of that term. To me "educational TV" means a panel of experts droning on monotonously about something that almost nobody is interested in. Indeed, the great sin of so-called "educational television" is that it has almost always been unforgivably dull, and therefore deserving of public apathy.

By contrast, "Casing the Classics" is not a highbrow show. I am therefore not inclined to be distressed if highbrows don't like it. Presumably the intelligentsia are already saved (or lost) beyond recall. "Casing the Classics" has no intention of becoming a panel of experts communicating in highly specialized language to fellow-experts. Rather, it is an informal living room gathering of old friends, of literary amateurs drawn largely from non-academic and non-literary fields.

During the last two years, for example, "Casing the Classics" has presented to the television audience five clergymen, a bishop, a chemical engineer, a safety engineer, a farmer, a Better Business Bureau director (Leo Meagher), a show store owner, a dairy products manufacturer (Charles Ewing), a church organist, two women's club presidents, two psychiatrists, one restaurant manager, a lawyer, a politician, a judge, two actors, a riverboat pilot, a symphony conductor (Robert Whitney), an advertising executive, two painters, a musician, a rabbi, one lecture booking agent, one municipal recreational supervisor, and three physicians—not to mention numerous housewives. These people have represented every conceivable shade of religious and social belief, and every conceivable personal background. Their ages have ranged literally from seven (on **Pinocchio**) to seventy-five (an elderly Negro woman on Shakespeare's **As You Like It**).

And to what end was all this harassed activity by so many different people? That is to say, what is the purpose of "Casing the Classics"? Why does it exist? What do I hope to accomplish by it? This is a question I have been asked frequently. Put briefly, the answer is that "Casing the Classics" seeks to encourage those people to read great books who would not otherwise read them; and in the process it seeks to stimulate constructive thinking on modern problems which, paradoxically enough, are often best treated in controversial works on the past.

The variety of participants on "Casing the Classics" has resulted in frequent high humor and vigorous disagreement on many issues which, according to TV personnel, have rarely been discussed frankly on TV—such issues as the small town versus the large city, conscience versus the law, management of children, adultery, the ideal woman, the moral status of the American businessman, the nature of hell, the possibility of evil spirits, the dangers of opium, the nature of virginity, the Resurrection, Neo-Fascism, "falling in love," and race prejudice.

The cordial reception which "Casing the Classics" has gotten, as it has waded through these issues, indicates that there is a vast reservoir of cultural talent in America that has never been exploited. Thousands of adults whom we have blindly condemned as cultural outcasts are apparently anxious—desperately anxious—to read and to master the modern implications of great literature, if they are given half a chance and half an excuse. In Louisville at least, "Casing the Classics" has smashed the peculiar American assumption that the soda jerk is also a cultural jerk.

Yet such public support, though gratifying, has so far been largely vocal. Dozens of people have told me how much "Casing the Classics" means to them. They happened to meet me accidently in a doctor's office, on the street, in a store. Yet relatively few have ever bothered to write WHAS-TV. In this fact lies a potential tragedy which far transcends Louisville.

The public are far too hasty to blame TV executives for the current avalanche of Westerns and crime shows. Actually, **the public can get exactly what they want.** It is ironically ridiculous for intelligent TV viewers to moan that **Omnibus** is leaving the network, and oh, how crass and material those TV executives are! After all, it was these executives who had the courage to produce **Omnibus** in the first place. And when they demonstrated this courage, did the public write in to thank them for a program of that calibre, and to campaign for its continuation? With few exceptions, the answer is No.

Please don't misunderstand me. I don't believe that any discussion show is per se good, and that any Western or crime series is per se punk. There are some admittedly unbearable discussion programs. What I think saves "Casing the Classics" is not only the wide variety in both age and vocation of the guests, and the good-humored concentration on controversial issues, but also the insistence on a happy mean between absolute spontaneity and 100 per cent rehearsed discussion. Four or five weeks in advance, every "Casing the Classics" participant gets a list of some of the questions and issues that are likely to arise on his show. He is asked to think through his own answers and viewpoints in advance (this doesn't mean memorizing speeches).

In this way we have been able to avoid the sheer blah and wasted wordage so common to those shows which make a god out of unqualified sponaneity. To try to talk about a literary masterpiece strictly off the cuff, without forethought and within the torturously cramped space of thirty minutes—this is an insult to the masterpiece. It is also an inexcusable waste of everybody's time.

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TV AT MIAMI

(Continued from page 1)

havior, for example, met for two periods weekly (80 minutes each)), with TV presentations making up approximately 50 minutes of each day. The remaining 30 minutes were set aside for discussion under the leadership of graduate teaching assistants. **Air Science**, a two-credit course, was presented in two weekly 50-minute TV sessions with no provisions for a discussion period. The courses in zoology and physiology each consisted of three 50-minutes periods of TV instruction with two hours of laboratory instruction per week. **Economics** was presented in two 50-minute TV presentations per week with the third weekly class sessions devoted to discussion in small sections under the leadership of a faculty member. The three weekly sessions in **Sociology** were each divided into a 30-minute TV presentation followed by a 20-minute discussion led by a faculty member.

Reseach Design

Evaluation to determine the relative effectiveness of televised instruction depended, for the most part, upon comparisons between the TV section and small-size control groups taught by conventional procedures. The course content, reading assignments, final examinations and instructor were all constants in the experimental and control section of each course. The one factor systematically varied was the mode of presentation.

It is apparent that a critical requirement for this kind of investigatory approach was the matching of students receiving TV and conventional instruction. Thus, students in the experimental and control sections of each course were routinely equated on the basis of tests of proficiency in mathematics and English as well as a test of general academic ability. In addition, when feasible, the sections were equated on the basis of scores on a pretest of subject-matter knowledge (administered during the first class meeting) and on grade-average earned during the previous semester. A final matching variable was the proportional distribution of freshmen, sophomores, juniors, and seniors within each section. The matching procedure was, of course, accomplished prior to the collection of any other data.

Summary of Findings and Conclusions

The statistical procedures and results obtained from the Study are described in complete detail in the **Final Report** of the Experimental Study in Instructional Procedures issued by Miami University in January 1960. It is the intent in the present paper simply to cite the primary conclusions. The findings relative to TV facilities, student achievement, student attitudes and faculty reaction are summarized without recourse to the actual presentation of statistical results.

TV Facilities

1. The costs of purchase and maintenance of TV equipment are relatively high; consequently, TV teaching is not economicil except as a mass medium. The costs will vary, of course, depending upon such factors as the kind of studio equipment used and the salaries and load credit for professional and technical personnel involved in course production. The "break even" point for this University was between 250-300 students enrolled in a given course at a given time.

2. One of the greatest handicaps to effective televised teaching is the lack of rooms designed for TV reception. The conventional classroom with its bank of windows along one wall, its overhead direct lighting, and generally poor acoustical properties is very inadequate for use as a TV receiving room.

3. Another serious handicap to televised teaching is the lack of receiving sets of sufficient screen size for class viewing. The picture quality of large screen receivers wherein the picture is exploded to life-size is relatively poor.

Student Achievement

1. Studies of subject-matter achievement of students assigned to TV and conventional sections involved comparisons of the scores earned on the final examinations. It was quite apparent that TV instruction was as effective as conventional instruction in this regard.

2. Achievement defined as the ability to solve problems and to synthesize information was also investigated in TV and control sections. The results support the general conclusion that televised instruction did not lead to reduced proficiency in these areas.

3. The possibility that section assignment and level of academic ability act as joint determinants of student achievement was investigated in virtually all courses. The evidence obtained did **not** support a differential level of achievement for high ability students in TV and in control sections of these courses. Similarly, low ability students achieved as well regardless of their assignment to the TV or control section.

4. A study designed to reveal differential effects, if any existed, of TV and control instruction upon long-term retention was conducted for three courses. Subject matter retention after periods ranging from one to two years was clearly unaffected by the instructional procedure.

Student Attitudes

1. Students in the TV sections tended, in general, to rate the course content somewhat less favorably than did students

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in the control sections of these same courses.

2. According to student opinions, television tended (with few exceptions) to reduce the instructor's effectiveness as a teacher. This perceived reduction in teaching effectiveness was not, it must be remembered, paralleled by a corresponding decrement in the actual measured achievement of students in the TV sections.

3. Students in most courses preferred small classes to TV classes. Although it has been found possible to teach a TV course in such a way that students actually preferred it to conventional instruction, this accomplishment required a unique combination of instructor, course material, and the full use of television as an instructional medium. This combination proved rare.

4. There was some indication that TV instruction was more acceptable to low ability students than to high ability students in those courses wherein visuals of various kinds comprised a significant portion of the presentations.

5. The instructor is, himself, a major determinant of student attitudes about TV instruction. There was a pronounced tendency for students to react either favorably or unfavorably to both their instructor and to TV classes. The majority of students consistently indicated that they would enroll in a TV class (even though they preferred small classes) if they would be assured thereby of being taught by an excellent teacher.

6. Students in the TV sections were sensitive to and reflected the attitudes of the assistant instructors responsible for managing the receiving rooms. The relationship between the attitudes of the assistant instructors and the attitudes of the students in their receiving rooms was stronger during the first semester than during the second semester of the year sequence.

7. Student attitudes about TV instruction were not major determinants of their subject-matter achievement. Apparently, motivation from a variety of sources is sufficient to overcome any negative reactions students may have to receiving televised rather than conventional instruction.

Faculty Reactions

1. Practically all instructors who have tried TV teaching like it better than they thought they would. Although most would still prefer to teach conventional classes, there was considerable feeling that TV classes are superior to other large group teaching procedures.

2. The reactions to TV of faculty members who had not tried TV teaching is probably best described as "moderately favorable." About one-third of this group believed that televised instruction has a definite place on the campus for coursework. Another third felt that TV should be used primarily for off-campus instruction and for supplemental work on the campus. The remaining third felt either that televised instruction should be abandoned (11%) or were uncertain about its place in the university setting (15%).

3. Anecdotal evidence supported the existence of a substantial threat component inherent in TV instruction. These fears vary both in extent and in intensity. They include concerns about the possibilities of technological unemployment, and the promulgation of a "star" or "master-teacher" system. In addition, several faculty members suggested that TV may have the effect of actually changing course contents as a result of the high degree of visibility of the presentations and possible misinterpretations by casual viewers, particularly when TV instruction is broadcast. Finally, there is some concern about the impact of TV upon changing the role and status of the teaching profession.

4. A study of load practices for TV teachers on a number of different campuses indicated that current administrative practice did not, as a rule, permit sufficient reductions in load for such teachers. The evidence accumulated indicated that each closed-circuit TV course should be weighted as the equivalent of approximately two-and-a-half conventional classes, whereas each open-circuit TV course with off-campus enrollment should be weighted as the equivalent of about four conventional classes.

Laurence Siegel, and
F. Glenn Macomber
Miami University

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has made several types of contribution to CEA thinking about **Who teaches the teacher? and what? and how?** At several stages this report was discussed, prior to its being issued, at meetings of CEA national officers and directors and national regional liaison groups. Following publication, it evoked various commentaries, likewise published in **The Critic**, and now being gathered together to be reissued as a pamphlet to go with the report itself. On request, additional copies have been furnished to regional CEA groups to be used as bases for discussion at regional meetings; and to college and university central administrative officers or English Department chairmen concerned with setting up or revising their own graduate studies in English. (In his **One Great Society**, Howard Mumford Jones cites the report.)

Further, and, I believe, most significantly, the Ryan report went to each member of the Committee on Basic Issues in the Teaching of English, and it figured substantially in discussions of that committee.

A similar chronicle of creative contributions to constructive thinking in CEA may be drawn up for the the Lefevre report on "Ongoing CEA Concerns." Again, as with the Ryan report, the contributions are in the characteristic CEA coinage—not of officially adopted and minutely implemented formulas and programs—but rather in terms of thinking stimulated, alternatives suggested and opened up, windows opened up toward new ways of viewing, approaching and grappling with our professional and organizational problems—changed stances, revised perspectives.

One of the specific outcomes of the Lefevre study and report was the setting up, in Bruce Dearing's presidency, of a Committee of the Whole (that is of the national officers and directors) to give further public emphasis to persistent efforts to solve the wide range of professional problems stressed as urgent in the Lefevre report. In a way, this was a forerunner of the report of the Committee on Basic Issues in the Teaching of English.

Another specific result has been the utilization of the Lefevre report by program committee setting up regional CEA meeting and by the gatherings of the national-regional liaison groups. Finally, it should be mentioned that both the Lefevre and the Dearing committee materials entered into the CEA contributions to the thinking of the working committee of the Cooperative English Program.

Perhaps the most promising indication of the vital attention given to CEA's ongoing concerns during the 1952-1959 period is to be drawn from a consideration of the development of the regional-national liaison groups—following the strong emphasis upon the need of this sort of thing, at the 1955 summer meeting of national CEA officers and directors and regional liaison representatives in Amherst notably under the leadership of Kathrine Koller and Norman Pearson.

A review of the topics set for subsequent national meeting programs graphs this ongoing attention devoted, from 1953 to the present,[5] in CEA to its ongoing concerns:

1953: **Interrelationships**—Dean Napier Wilt, Chairman. **The Student and the Teacher**—Benjamin Lease

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5. To which should be added:
1956: (1) **CEA's Concern about High School English Lead**—Amanda Ellis
(2) **Teaching World Literature** — Albert Guerard
(3) **An Invasion of Privacy**—Robert T. Fitzhugh
(Printed as a CEA Chap Book)
(Chairman, William Watt)
1951: (1) **The New Linguistics and the Teaching of College English**—Lovette J. Davidson, Chairman; Albert Marckwardt, Moderator. Donald J. Lloyd, Kenneth Knickerbocker, Robert A. Hall, Jr., Harry Warfel
(2) **What Can We Do to Be Saved?**—Raymond Howes
In addition to John Holmes, the program participants for the 1952 Boston Statler Session were: Ernest E. Leisy, Chairman; Gordon Keith Chalmers, Moderator. John Ciardi, Henry W. Sams, Warner G. Rice.
1957: **The State and Outlook of CEA**—Harry Warfel, Henry Sams
Afterthoughts on a Profession — William Riley Parker
1958: **A Comprehensive Review of English Studies**—Henry W. Sams, Moderator. Edward Gordon, Albert Marckwardt, Willard Thorp.
(The implications of the report of the committee on Basic Issues in the Teaching of English.)

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(Continued from page 11)

The English Teacher and Foreign Language—Kathrine Koller
The English Teacher and the Sciences—William Werner
The English Teacher and the Executive World—Max Goldberg

1954: **Seeing It Whole**—Robert T. Fitzhugh, Chairman
The Undergraduate — Norman Holmes Pearson, Ernest Earnest
The Adult—Bruce Dearing, John B. Schwertman
The Profession—Kathrine Koller, William R. Gaede (This was published as a **CEA Symposium** with a trenchant introduction by Bob Fitzhugh and with added commentaries by Bruce Dearing and John Kiekhoff. It was given exceptionally wide distribution thanks to a subsidy from the Center for the Study of Liberal Education for Adults.)

1955: **Teaching Translations**—Maurice B. Crammer, Bernard Schilling, Knox C. Hill, John Ciardi

1956: **English as an International Language—Implications for The College English Teacher**—Donald J. Lloyd, Oliver Caldwell, Robert D. Kennedy, Leo L. Rockwell, J. Manuel Espinosa, Alva L. Davis, James P. McCormick, Harry Warfel

2. Inter-Organizational Cooperation

In the 1950-59 period, cooperation between the CEA and other organizations sharing its concerns has been no novelty. Rather, increasing the number of cooperative relationships with other organizations in our field and improving the quality of these relationships has been an important part of the CEA developmental program during this period. In the first decade of CEA's existence, there was a fashion of inter-organizational feuding of a quite personal nature. While it lent color, spice, and the excitement of forensic fray and provided no small amount of vituperative enjoyment, it frequently went beyond the limits of constructive albeit sharp criticism and went directly counter to the best interests of the profession.

In the second decade of CEA's development, there has been a different tendency of inter-organizational relations. It has been a cooperative tendency carried to the point where, often, the same individual has given leadership service, simultaneously, to more than one of the organizations operating on professional territory of mutual concern and responsibility. Ernest Leisy, George Wykoff, Carl Lefevre, Norman Pearson, John Ball, Kathrine Koller, Harry Warfel, Autrey Nell Wiley, Donald Lloyd, John Ciardi, Harry Moore, John Hicks, Donald Sears are just a few of the examples that come to mind. In taking over the editorship of **College English**, Fred Gwynn wrote to me: "But I love you just the same, Max." In this connection it is interesting to note that William Riley Parker's address. "Afterthoughts on a Profession," first presented in Madison at the 1957 annual CEA sessions, was published in **College English** and later, reissued as a reprint by the NCTE.

When Donald Tuttle was interested in establishing more varied regional contacts for his study of certification of high school English teachers, he turned among other agencies, to the CEA national office. I recommended to him several of our CEA-related regional leaders who were concerned with this problem—among them John Virtue, in Michigan, and Autrey Nell Wiley in Texas. There actually have been CEA-arranged sessions at meetings of the NCTE and the CCCC. There has been similar inter-relations between Al Madeira and the CEA Bureau of Appointments and the more recent employment service at the annual MLA sessions.

One of the most memorable occasions of public affirmation of this readiness to accept the concept of inter-organizational mutuality was that provided at the Yale meeting of the New England College English Association in 1950. It was then that, on invitation, Bill Parker made the assertation, at one of the plenary sessions, that, far from seeing an inevitable antagonism between MLA and CEA, he saw a mutually complementary role for each to play. This statement became the basis for MLA-CEA cooperation that has continued right to the present.

In spite of all the difficulties attendant upon a policy of wide inter-organizational cooperation, including the danger of loss of sufficiently distinctive organizational lineaments, the CEA, during the 1950-59 period, has continued to strengthen its cooperative activities so as to include within its sphere of inter-relationships, professional organizations, other than of English teacher-scholars, and, eventually, various sectors of the world of affairs—including management, labor, civil government, defence, the press, and so on. At present (1959), for example, the CEA executive director is a member both of the Committee on Industry and Higher Education, of the American Council on Education and of the Executive Committee and the Committee on General Education of the Association for Higher Education; and the CEA is an Associate Member of the American Council on Education.

Hence, when in 1957, the project of what came to be called the "Cooperative English Program" (Committee on Basic Issues in the Teaching of English) was broached, the CEA—both by policy and experience—was in a state of readiness to discuss—successfully as it turned out—the idea of a cooperative effort, on behalf of the profession, by the ASA, CEA, MLA, and NCTE. (Note: Part III will appear in the May issue.)

Maxwell H. Goldberg
Executive Secretary, 1950-59

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